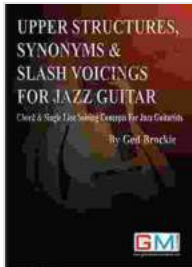


# Upper Structures Synonyms: Slash Voicings for Jazz Guitar



## UPPER STRUCTURES, SYNONYMS & SLASH VOICINGS FOR JAZZ GUITAR: Chord & Single Line Soloing Concepts For Jazz Guitarists by Jim Brickman

★★★★☆ 4.6 out of 5

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As a jazz guitarist, expanding your harmonic vocabulary is crucial for creating captivating and sophisticated solos and comping. One essential technique to master is the use of upper structures, also known as slash voicings. These advanced chord voicings add depth, complexity, and interest to your playing.

## What are Upper Structures?

Upper structures are harmony techniques that build a chord by stacking thirds on top of the root note, typically beyond the basic triad or seventh chord. They create a sense of extended harmonic space by incorporating additional notes that alter the chord's character.

## Synonyms for Upper Structures

The term "upper structures" is often used interchangeably with other terms, including:

- Slash chords
- Compound chords
- Extended chords
- Alterations

## Construction of Upper Structures

Upper structures are constructed by stacking thirds on top of the root note. For example, a Cmaj7 upper structure would consist of the notes C, E, G, B, and D. The interval between the root note and the highest note in the voicing is called the "extension." Common extensions in jazz guitar include 9ths, 11ths, and 13ths.

## Applications of Upper Structures

Upper structures can be used in a variety of musical contexts:

- **Chord progressions:** They add spice and intrigue to chord changes.
- **Comping:** They create a denser and more interesting harmonic texture.
- **Soloing:** They provide fresh and unexpected melodic ideas.

## Common Upper Structures for Jazz Guitar

Here are some common upper structures that you can experiment with:

- 9th: C/E, G/B

- 11th: C/G, G/D
- 13th: C/A, G/E
- 9th, 11th: Cmaj7/G, Gmaj7/D
- 9th, 13th: Cmaj7/A, Gmaj7/E

## Tips for Using Upper Structures

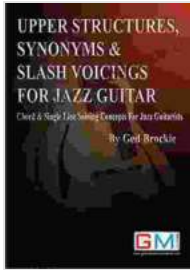
To effectively incorporate upper structures into your playing, consider the following tips:

- **Start gradually:** Introduce one or two upper structures at a time.
- **Understand the chord tones:** Familiarize yourself with the notes in each structure.
- **Experiment with voicings:** Explore different ways to voice the chords.
- **Listen to great players:** Study how jazz guitarists like Pat Metheny and John Scofield use upper structures.

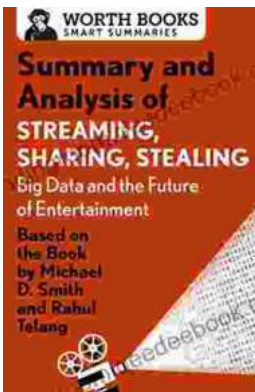
Mastering upper structures is a valuable skill for jazz guitarists seeking to enrich their harmonic language. By understanding their construction, synonyms, and applications, you can unlock a world of harmonic possibilities and elevate your playing to new heights. Embrace the power of upper structures and let your guitar soar!

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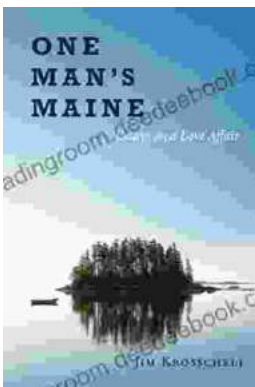


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